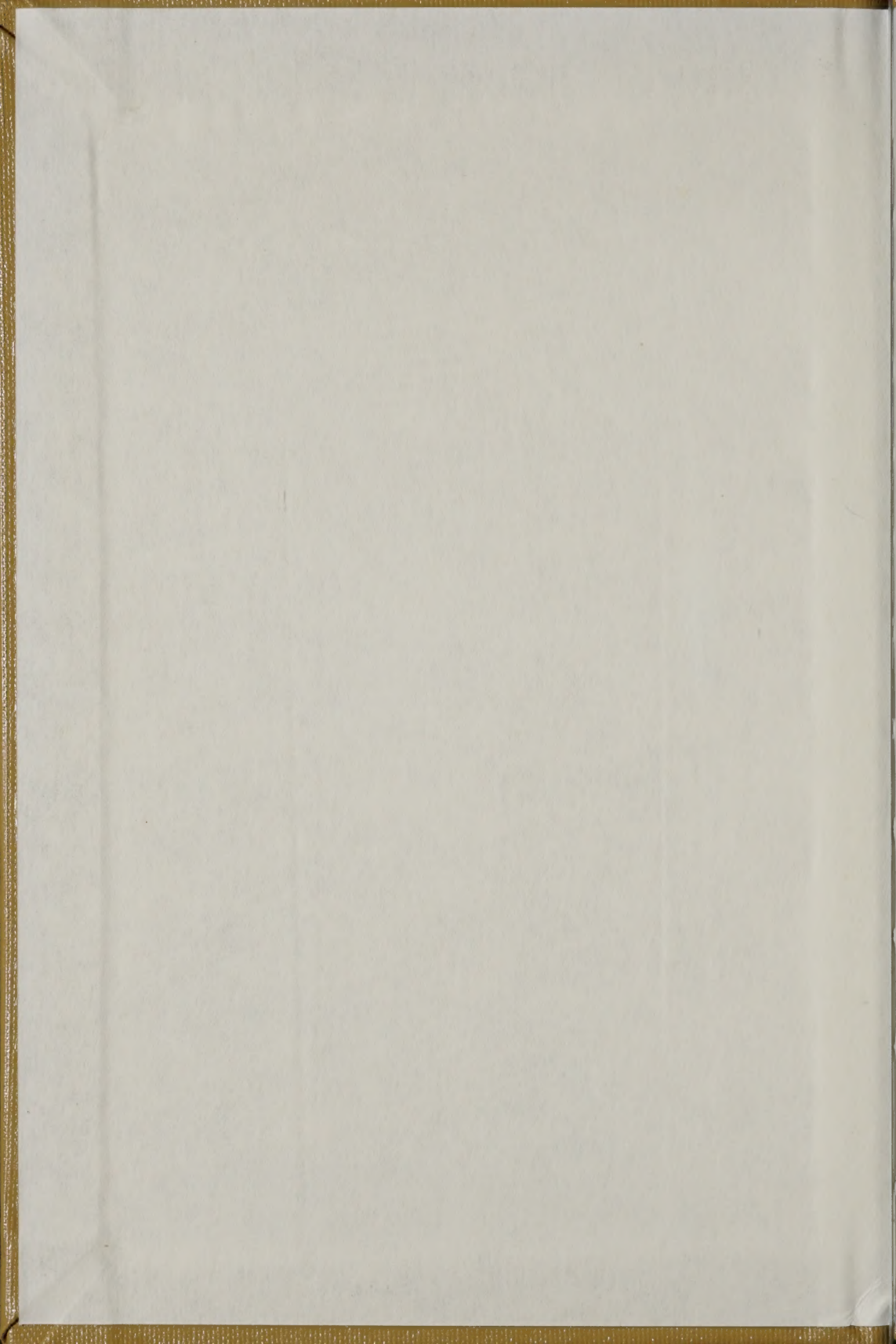




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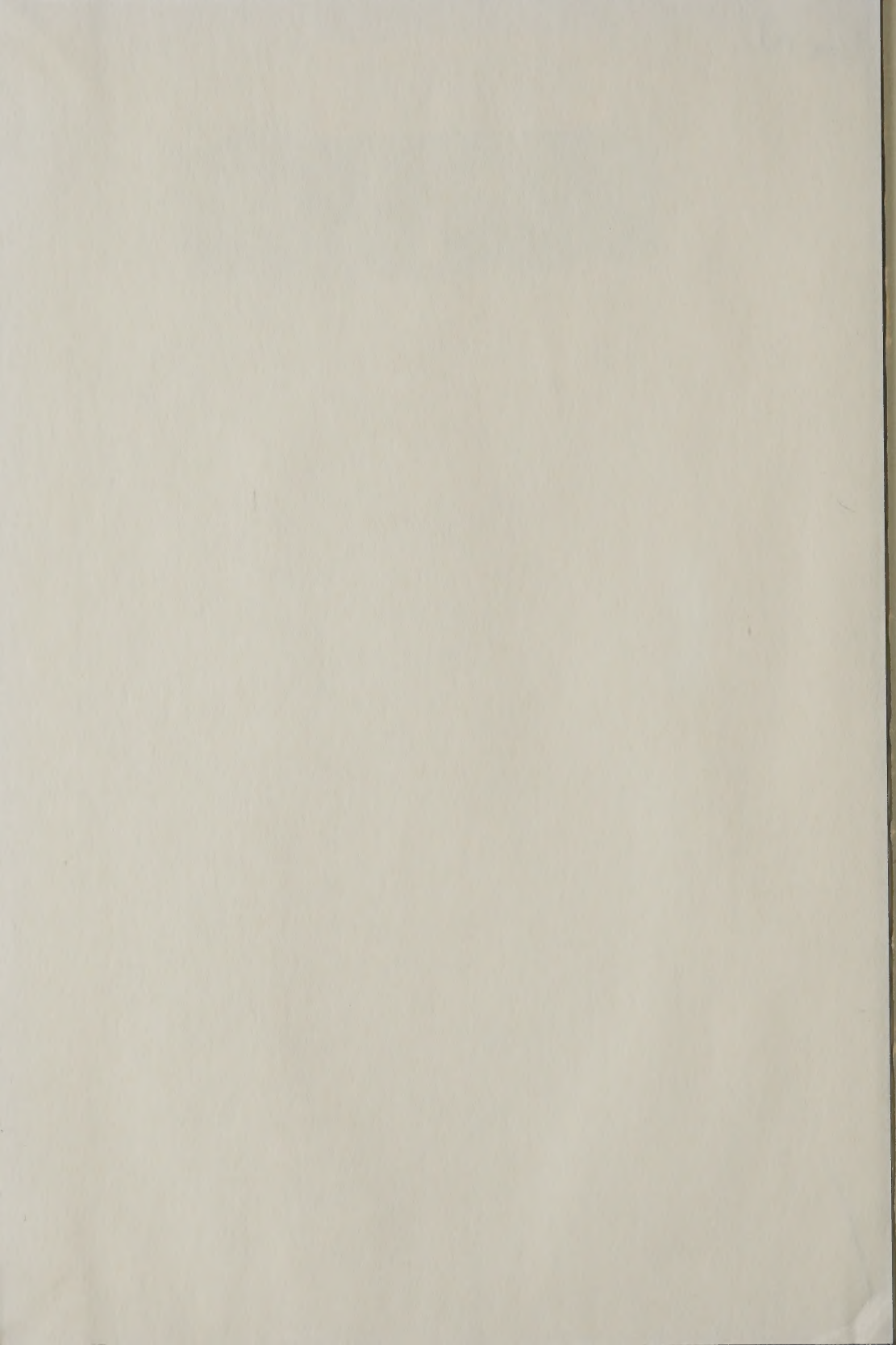
ALLEN COUNTY PUBLIC LIBRARY



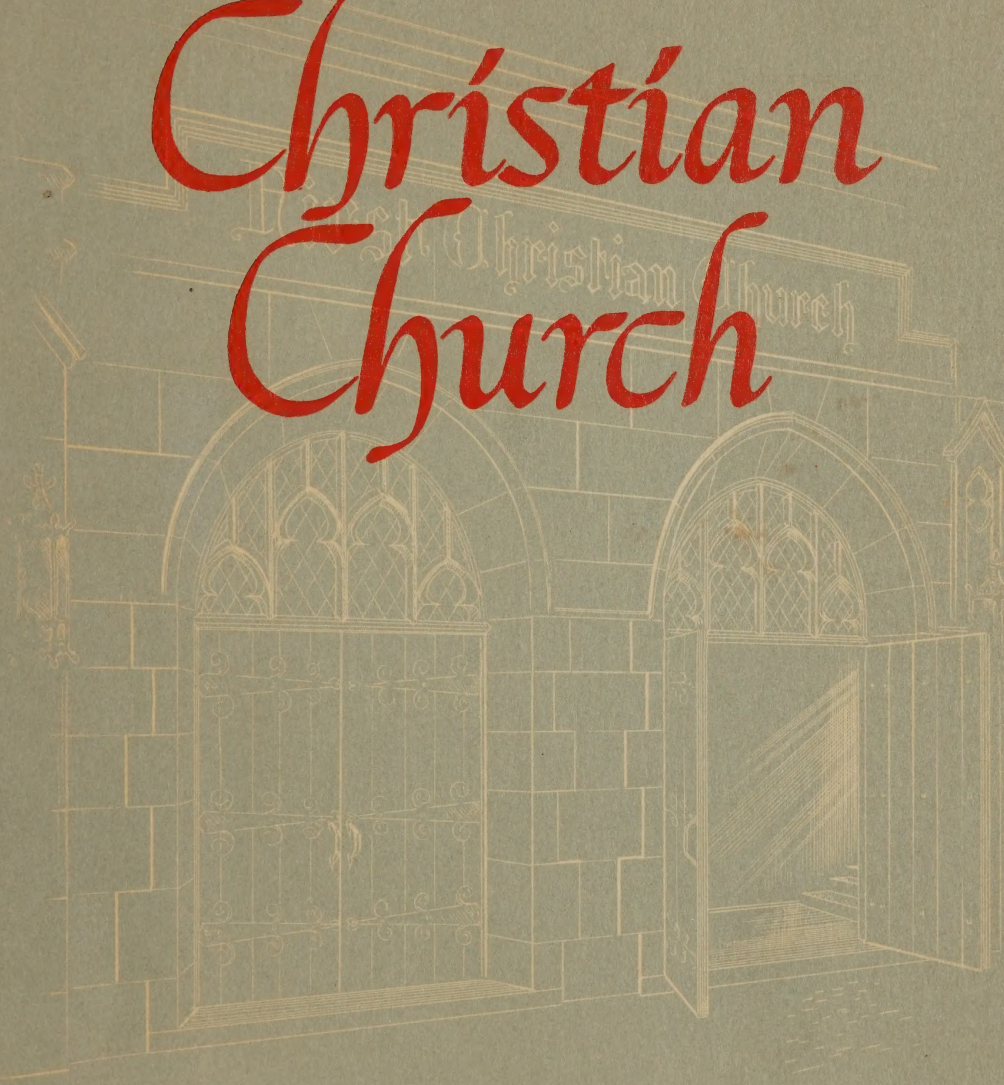
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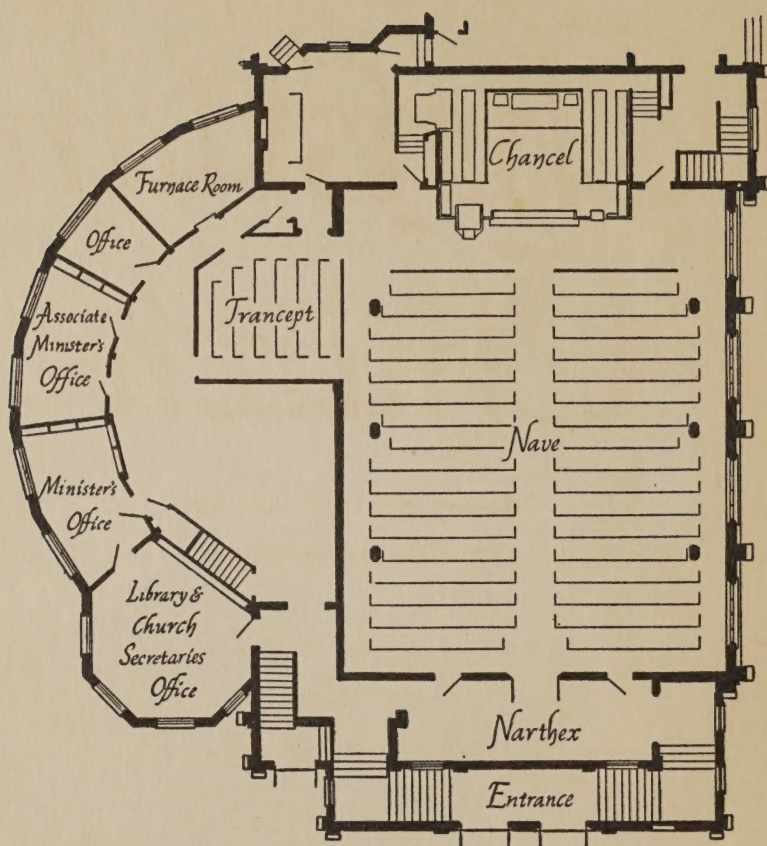
First Christian Church, 6th
Street and Osage Avenue,



First Christian Church



6th Street and Osage Avenue
Bartlesville, Oklahoma



Floor Plan

GEN

The
First Christian Church
Bartlesville, Oklahoma

invites you to attend

The Services of Dedication
of its
Remodeled Sanctuary

Sixth and Osage

Sunday, September sixteenth
nineteen hundred and fifty-one

9:30 a. m. and 10:45 a. m.

Open House

3:00 p. m. to 6:00 p. m.

Worship Service

Tuesday, September eighteenth

7:30 p. m.

Baptismal Service

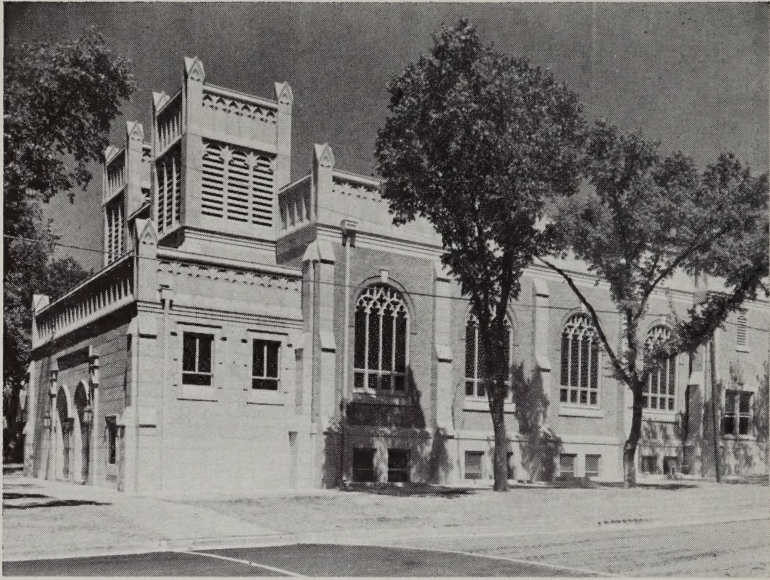
Wednesday, September nineteenth

7:30 p. m.

Organ Dedication

Thursday, September twentieth

7:30 p. m.



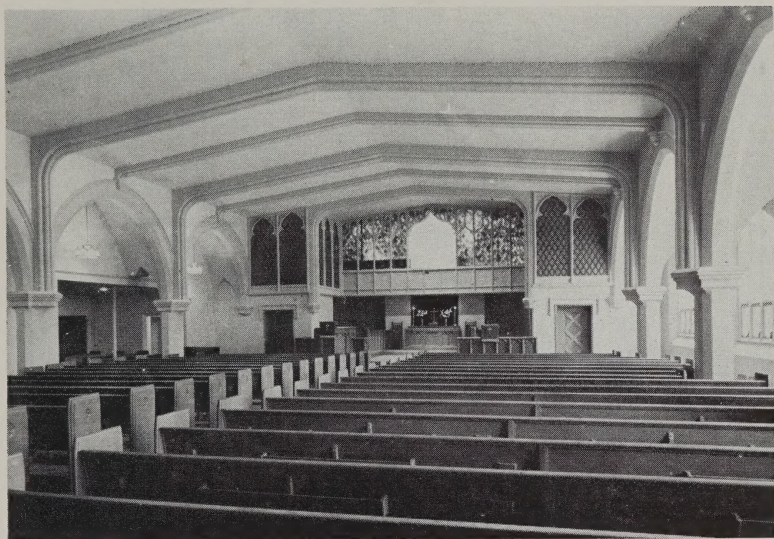
This is our place of worship

The building is Norman Gothic in design, combining the round and pointed arch. This type of architecture gives a sense of loftiness combined with a great feeling of solidity. It has simplicity of line combined with a richness of ornamentation at places in the building which should claim our attention.

This type of building was most common in England in the 11th century. Characteristic of the type are the two square towers without spires. Such buildings were arranged with a west entrance and the chancel toward the east. The floor plan was usually in the form of a cross. Fortunately, our previous building lent itself to the proper orientation, but only a cross with one arm was possible in the floor plan.

The remodeled building was designed by Charles I. Woodruff, architect, and executed by Higgins Construction Company, general contractors. For most of the design and ornamentation in the building, the architect has precedent in some English church of the Norman period. The stone was cast and carved by Louis Terebesy of Tulsa and laid by Harry Hamilton of Collinsville.

Allen County Public Library
900 Webster Street
PO Box 2270
Fort Wayne, IN 46801-2270



The Nave

Entering by the west door, the worshipper finds himself in a spacious foyer from which two flights of steps rise through arches to the narthex. In the ancient church the narthex was the place where those interested in the church but not yet baptized sat.

From the narthex one enters the nave, or main body of the church. This word is derived from the Latin word for ship, and this portion of the building was so called because the church was thought of as a ship from which men were saved from the sins of the world, just as Noah in his ark escaped the floods of water. The strong beams of plaster, executed by True Plasterers, Tulsa, suggest the ribs of a ship, if the worshipper mentally inverts them. To the north is the single transept or arm of the cross.

The raised portion at the east end of the church is known as the chancel. The three steps into it suggest the Father, Son and Holy Spirit, and the single step to the communion table symbolizes the unity of God. At the right is the lectern or reading desk. The antependium or pulpit scarf on it is always blue, because the Bible or Word of Truth is read from this place. The pulpit is at the left. Its antependia vary in colors according to the season of the church year, being either purple, white, green, red or black. Purple is used for periods of penitence and preparation such as Advent and Lent. During seasons stressing God's presence, as at Christmastide and Eastertide, the antependium is white. Red is used for Pentecost, Thanksgiving and the Dedication of a Church, and the green for Epiphany and Trinity. Black is used for Good Friday, and



The entrance
to the Narthex

the pulpit is stripped on the Saturday before Easter, when Jesus was in the tomb. Both the pulpit and the lectern are ornamented with carving of vine and grapes, reminding one of the figure used in John xv where Jesus is portrayed as the vine and we the branches.



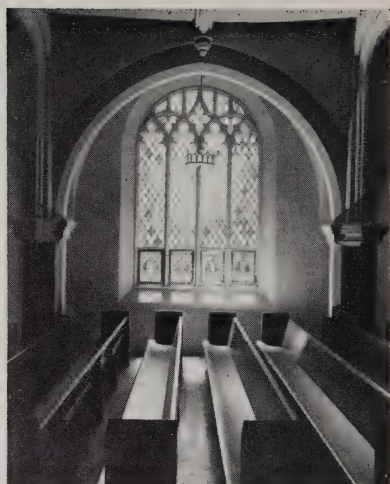
The Chancel



The Communion Table (never to be called an altar in churches of the Disciples of Christ since its view of the Lord's Supper is symbolical, not sacrificial) is located in front of a wine colored dossal or hanging, suggesting the courage manifested in the death of our Lord for us. The cross on the throne in the center of the table is empty, indicating the risen Lord. The single candles on each side emphasize his function as Light of the World (John viii:12). The front of the throne is ornamented by the interlinked Greek letters Alpha and Omega (first and last letters of the Greek alphabet) with a crown above them. The crown suggests the kingship of Christ, and the Alpha and Omega, God as revealed in Jesus Christ as the beginning and the end of human history (Revelation i:8).

The phrase "In Remembrance of Me" forming the top band on the front of the table contains the words used by Jesus in the institution of the Lord's Supper (I Corinthians xi:23-25). The IHC in the front panel are the Greek letters Iota, Eta, Sigma. The device above them is a contraction sign, and they are an abbreviation of the Greek form of the name "Jesus".

The chancel furniture and equipment were the gift of the late Mrs. H. H. McClintock. The chancel furniture, as well as the pews, was designed by the architect and built by Carondelet Manufacturing Company of St. Louis. The brass ware was manufactured by Sudbury Brass Goods Company and furnished by the Christian Board of Publication, St. Louis, Missouri. The beautiful doors on each side of the chancel were the work of H. D. Mace.



The new musical instrument is a two manual pipe organ with twenty-three stops. There are twenty-one ranks consisting of 1307 speaking pipes and a harp and chimes. The organ is of electro-pneumatic action, and each of its two divisions is under independent expression. It is adequate for all requirements of the worship service as well as for concert work and the interpretation of classical music. The console is located in the chancel, and the pipes are housed in an upper room at the south-west corner of the sanctuary.

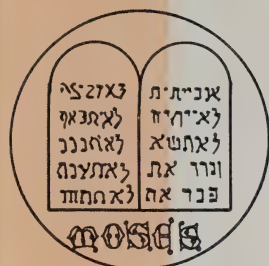
The organ was designed and built by Austin Organ Company of Hartford, Connecticut, and installed by G. J. Sabol and his assistants. Thirteen ranks of pipes, the harp, and the chimes were originally a part of an organ located in the home of Mr. and Mrs. L. E. Phillips. In having this organ enlarged and rebuilt for a gift to the church, Mrs. L. E. Phillips carried to completion a plan long cherished by her and her husband. She now presents it to us as a memorial to her husband, the late L. E. Phillips.

The very beautiful windows of the nave were designed by the architect, and according to H. D. Mace, who has made many of the church windows here and at Tulsa, are the most elaborate in this area. The tracery is a maze of graceful lines. The beautiful art glass was furnished by Tatroe Planing Mill and Glass Works. Each diamond shaped pane is concave in structure and filled with bubbles to give its jewel-like quality. The symbols contained in the eight inch circles were carefully selected by the ministers. The symbols in the nave windows form a progression from east to west.

These are symbols found in our church

THE OLD TESTAMENT WINDOW

The first window is designed to symbolize the progression of Hebrew religion before the advent of God's perfect revelation in Jesus. Four of the greatest personalities of the Old Testament have been chosen to represent this development and have been symbolized by some object generally connected with them.



The first object is the two tables of the law and symbolizes Moses, c. 1200 B. C. On the stones are the ten commandments in the abbreviated Hebrew form. They read from top to bottom, right to left: I am Yahweh (Jehovah), Not have (other gods), Do not take (the name of God in vain), Remember (the Sabbath Day), Show honor towards (your father and mother), Thou shalt not kill, Thou shalt not commit adultery, Thou shalt not steal, Thou shalt not speak (false witness), and Thou shalt not covet.



The second symbol is a plumb line and the sphere of the world indicating the prophet Amos, c. 750 B. C. Amos laid the emphasis on God as a judge holding up the plumb line of his moral law against the lives of nations (Amos vii:7-9).



A third great contributor to Israel's concept of God and his will for man was the prophet Isaiah, c. 700 B. C. The tongs with the coal of fire from off the altar represent Isaiah's vision of his call by God to be a prophet. He saw God's holiness, sensed his own sin and received God's forgiveness, and dedicated himself to the task of his ministry. This experience is described in Isaiah vi.



In many ways the prophet Jeremiah, 626-585 B. C., represents the peak of the religion of the Old Testament and foreshadows the religion of the new covenant. The scroll contains the Hebrew words which are translated "I will put my law in their inward parts, and in their heart will I write it" (Jeremiah xxxi:33).

THE NEW TESTAMENT WINDOW

The second window in the nave symbolizes the New Testament as the basis of Christianity through the symbols of the four gospel writers. In a passage of his book *Adversus Haereses* the church father, Irenaeus, connected the four gospels with the four beasts described in Ezekiel x:14 and Revelation iv:7, and since that time Christian art has used these beasts as the symbols of the gospels. Across the centuries the beasts have been variously distributed to the four evangelists. The order used here was evolved in the Middle Ages.

The winged man is the symbol of Matthew. Various explanations have been given for the association. The reason most frequently assigned is that this gospel opens with the human geneology of the Lord.

Mark's symbol is the winged lion. One ground given for the use of this beast is that Mark's gospel opens with John the Baptist as the "voice crying in the wilderness", and the lion is the beast of Jordan's jungle, where he baptized.

The ox is used to remind us of Luke. He gives a full account of the sacrificial death of Jesus, and the ox is a beast of sacrifice. In addition, the ox has been used as the symbol of Gentile Christianity, and Luke's gospel is exceptionally friendly to the Gentiles.

The eagle symbolizes John, for he is the evangelist who soars in his theology and his concept of Christ.



THE CHURCH HISTORY WINDOW

The third window attempts to give the history of the church in four symbols, each one standing for some important period in its development.



The first circle shows the tongues of fire imposed on a nine-pointed star, each point containing a Greek letter. This symbolizes the primitive church. The tongues of fire remind us of the descent of the Holy Spirit on the disciples at Pentecost. The nine-pointed star stands for the nine gifts of the Holy Spirit as set forth by Paul in Galatians v:22. They are, beginning with the lower right hand point and reading clockwise: love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, and self-control.



The second design shows the Virgin Mary's rose within a Gothic arch. This is intended to remind us of the Roman Catholic Church of the Middle Ages with its tremendous emphasis on the Virgin.



The open Bible in the third circle represents the Reformation, which opened that book so long closed to realistic scholarship and to the laity. It is open at the passage "The just shall live by faith" (Romans i:17), which is the principle on which Martin Luther based the position of the reforming party which, excluded by the pope, became the Protestant churches.



The fourth symbol is that of the World Council of Churches and represents contemporary Christianity with its emphasis upon the united efforts of the church in our world. The ship with the cross is the symbol of the church; the waves, of the troubled world. The Greek word is that from which we derive the adjective "ecumenical" and means the inhabited earth.

THE DISCIPLES OF CHRIST WINDOW

In the fourth window our own Brotherhood, The Disciples of Christ, receives recognition.

The fish was a symbol by which the early Christians recognized one another in the midst of persecution. From the Greek word for fish was developed the anagram: Jesus Christ, God's Son, Savior. This was thought appropriate in the Brotherhood window since we have no creed but Christ and ask those joining the church only for an affirmation similar to this, based on Matthew xvi:16.

The Disciples of Christ practise only two ordinances or sacraments, baptism and the Lord's Supper. The first of these is symbolized by the dove descending on the water, reminding us of the baptism of Jesus and the descent of the Holy Spirit upon him as described in Mark i:9-11.

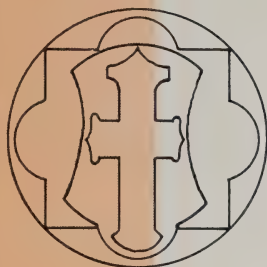
The second of these rites is the Lord's Supper symbolized by the cup with the wafer above it.

In its early days and always in its great periods the Disciples of Christ have laid great emphasis on reason as the method by which, as he reads the evidence contained in the New Testament, man comes to faith in God and his promises. Indeed, our movement is rooted in the period of the Enlightenment and in the philosophy of John Locke, who greatly influenced the thinking of the Campbells. It was felt appropriate, therefore, to include a lamp as a symbol of Christian reason.

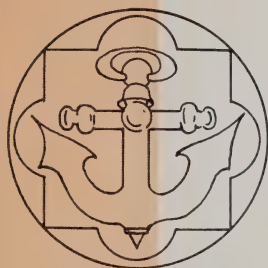


THE FAITH, HOPE AND LOVE WINDOW

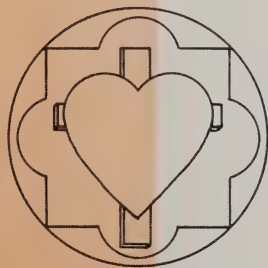
On the foyer stairs are three windows symbolizing that great trinity of Christianity which Paul linked inseparably in his sentence "So faith, hope, love abide, these three; but the greatest of these is love". (I Corinthians xiii:13).



The symbol in the window on the north landing of the foyer stairs is that which indicates faith. It is a shield with a cross upon it and is suggestive of Ephesians vi:16: "Above all taking the shield of faith, with which you can quench all the flaming darts of the evil one".



The circle in the window on the south landing of the foyer stairs represents hope. This object was chosen because of the words of Hebrews vi:19-20: "We have this as a sure and steadfast anchor of the soul, a hope that enters into the inner shrine behind the curtain, where Jesus has gone as a forerunner on our behalf, having become a high priest forever after the order of Melchizedek".



Since love is "the greatest of these" it is symbolized by the window at the top of the stairs and the one nearest the nave. The heart imposed upon a cross suggests the self-sacrificial, suffering love of our Lord and that which should characterize the life of every Christian.

THE CHRISTIAN FESTIVAL WINDOW

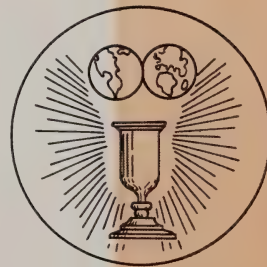
In the room which will eventually serve as the library of the church and is now library and secretaries' office, the symbols in the windows represent four of the great festivals of the Christian year.

The common Palestinian rose is the symbol of Christmas. The association is derived from Isaiah's prophecy that the desert should blossom as a rose at the coming of the Messiah.

Easter is symbolized by a bursting pomegranate. This object suggests the bursting of Christ from the tomb and through its many seeds the idea of immortality.

Pentecost, the birthday of the church, is indicated by the dove descending as a flame of fire. The dove is the symbol of the Holy Spirit, which, according to the account in Acts ii:1-4, descended upon the disciples on that occasion.

Though not a part of the ancient church calendar, World-Wide Communion Sunday has, in recent years, become one of the most widely observed festivals in Protestant churches. It is celebrated on the first Sunday in October and is symbolized by the communion chalice with the two spheres of the world above it.



THE PETER, PAUL AND THE MILITANT CHURCH WINDOW

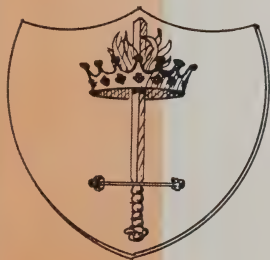
The two symbols in the windows on the ramp leading from the south door of the church to the sanctuary are those of the two greatest and most representative apostles of the early church, Peter and Paul.

The window to the east symbolizes Peter. It shows us the cock crowing, suggesting his denial of his Lord (Mark xiv:66-72). The up-side-down cross became his symbol from a legend in the early church which told how, when he was called upon to suffer death for his faith, he asked to be crucified up-side-down, saying he was not worthy of being crucified in the same manner as his Lord. The symbol should remind us that though we may fall into weakness and deny our Lord, we may redeem ourselves as Peter did by repentance and a life of devotion and sacrifice.

The window to the west contains the symbol of Paul, an open book inscribed "Spiritus Gladius" with a sword behind it. The sword is frequently associated with Paul because a church tradition states that in Rome he was beheaded with a sword. The main inspiration of this symbol, however, is Ephesians vi:17 "And take . . . the sword of the Spirit, which is the word of God". The Latin phrase means "Sword of the Spirit" and the open book suggests the word of God as contained in the Bible.

Over the door at the west end of the nave is a shield emblazoned with a crown and a flaming sword. The flaming sword combined with a shield bearing a crown represents Michael, the warrior angel whose name means "Who is like God?", and is a symbol of the church militant, going forth to conquer the world for Christ. (Revelation xii:7-8)

We enter the sanctuary to worship God and by that act to be roused from our sin and lethargy that we may go forth and live the Christian way of life. As we leave, this symbol of the church militant will remind us that we are called upon to combat evil in every aspect of living and make the spirit of Christ felt in all the world.





The Trustees and the Building Finance Committee. Seated: H. D. Patridge, Trustee; Philip R. Phillips, chairman of the Trustees; Guy Belt, Trustee and chairman of the Building Finance Committee; and W. H. Creel, Trustee. Standing: Barton Witchell, David Perkins, and R. M. Williams, all members of the Building Finance Committee. Not present for the picture were E. B. Emenhiser, Trustee, and F. W. Crawford, member of the Building Finance Committee. One Trustee, N. D. Welty, passed away during the construction of the building.

Some of those who helped

It would be impossible to mention all those who have contributed to the completion and dedication of this beautiful building, for it has been the work of the whole congregation. On this page and the following one are the pictures of some of the groups who have furnished leadership in this project.

Though the dream of such a beautiful building had been held by this congregation for many years, the direct moves which resulted in its being realized started when E. B. Emenhiser and George Beazley met with Charles I. Woodruff and discussed the possibility of remodeling the sanctuary so that it might have the worshipful Gothic form. On March 3, 1948, E. B. Emenhiser, acting for the Trustees, moved that Charles I. Woodruff be employed to draw up studies for the official board and congregation to view. This was passed by the board, and such studies were presented to the congregation by Philip R. Phillips, chairman of the Board of Trustees, on June 5, 1949 and approved without



Seated: E. B. Emenhiser, Trustee, who first presented the proposal for remodeling to the Official Board, and George G. Beazley, Jr., Minister during the planning, financing and construction. Standing: the five men who served as chairmen of the Official Board during this period: Avery Goforth, 1947-48; Frank Sidorfsky, 1948-49; Wilson VanTine, 1949-50; LeRoy Culbertson, 1950-51; and Jack Loveland, 1951-52.



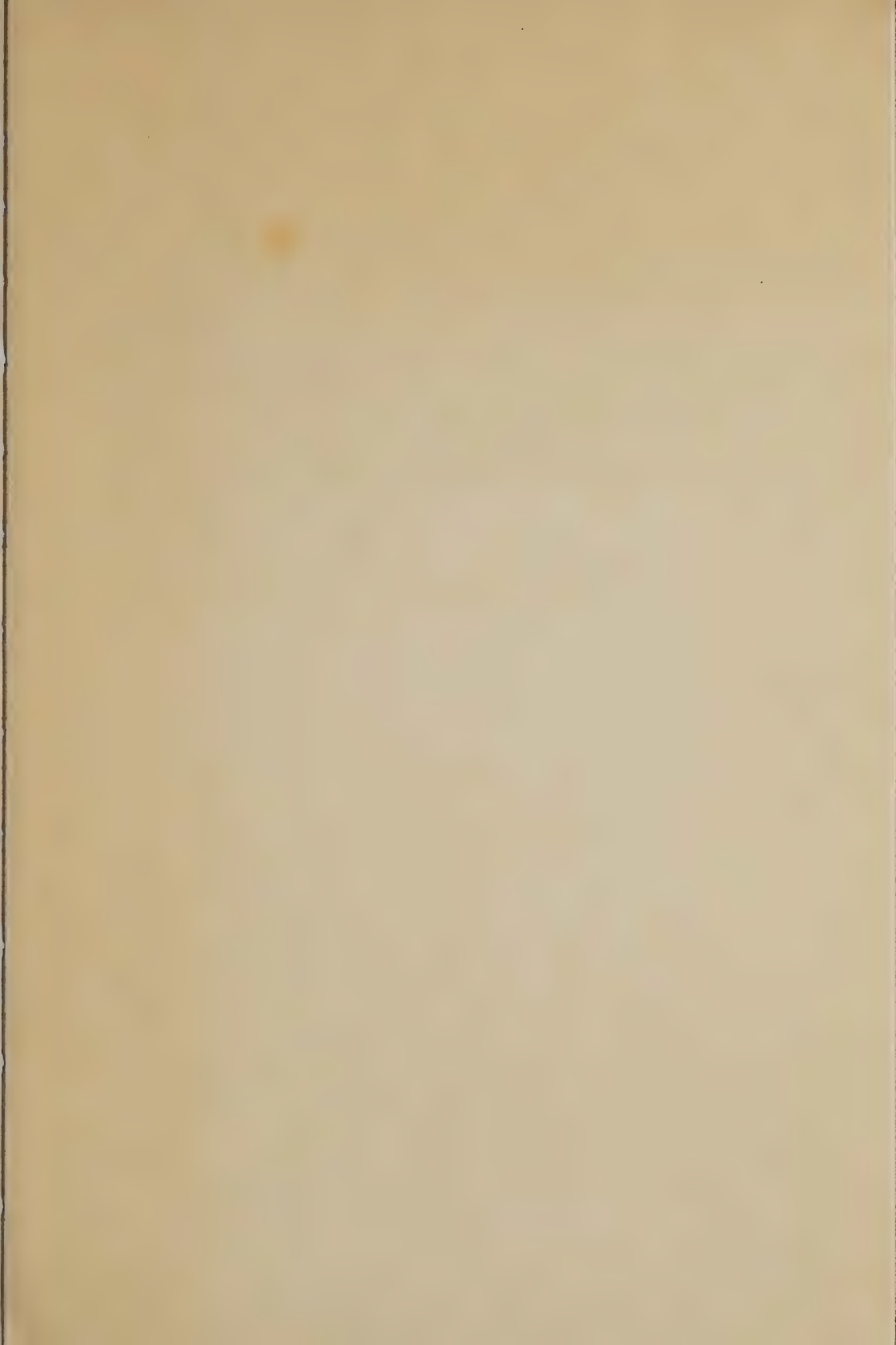
The Church Staff. Seated: George G. Beazley, Jr., Minister. Standing: James William Dillinger, Associate Minister; Miss Patricia Birchfield, Membership-Evangelism Secretary; Mrs. George Gentry, Office and Financial Secretary; Mrs. Paul Sturm, head of the Church Nursery; Mrs. Philip Lorenz, Minister of Music; and H. A. Geary, Custodian.



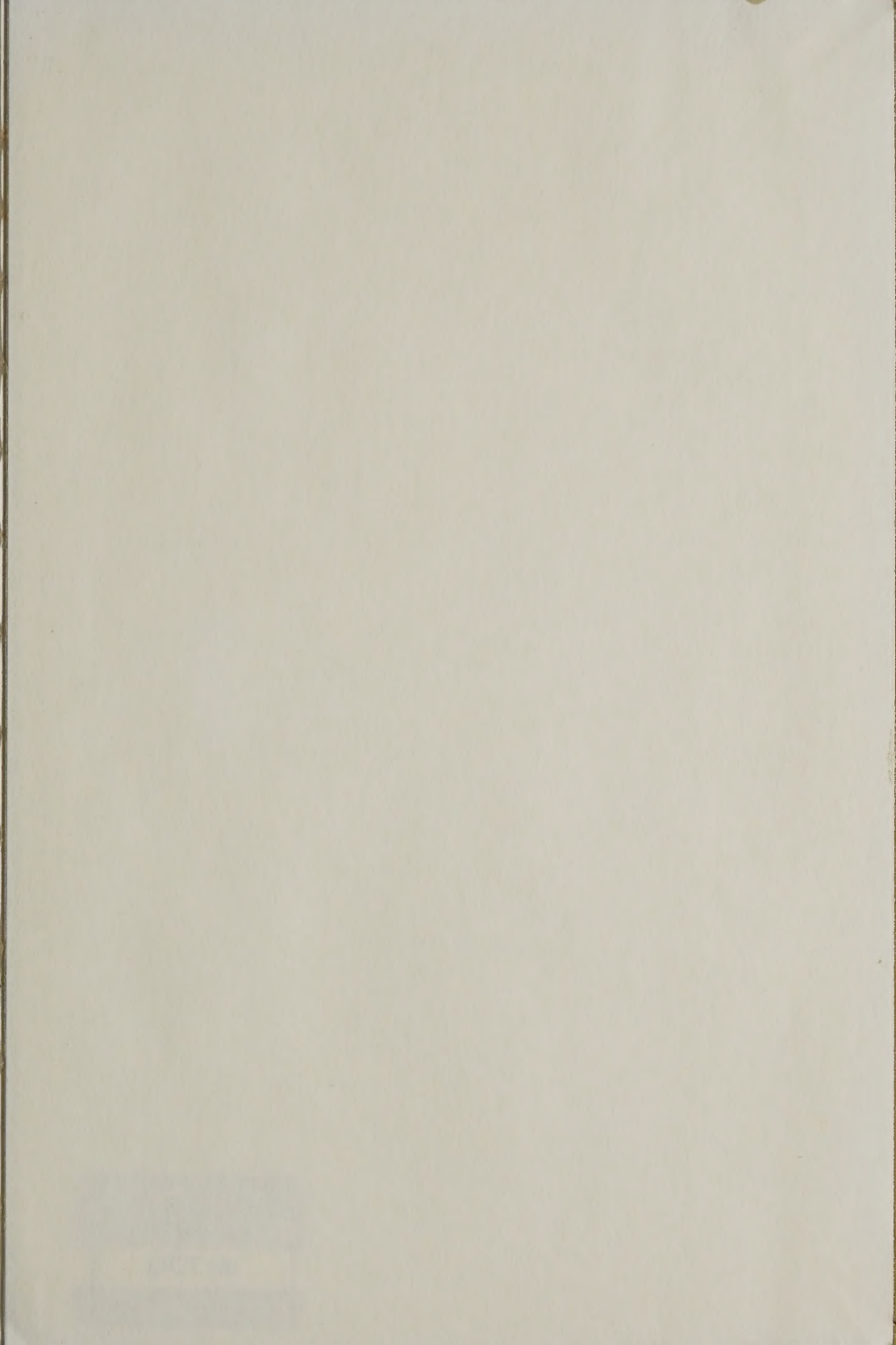
The Dedication Committee. Standing: George G. Beazley, Jr., H. D. Partridge, Paul Perkins, Stanley Turk, and Paul McCreery. Seated: Mrs. R. M. Williams, W. E. Leonard, LeRoy Culbertson, chairman, Jack Loveland, and Guy Belt. Not present for the picture were: Mrs. Frank Sidorfsky, Mrs. Wilson VanTine, Don Jarrett, and E. B. Emenhiser.

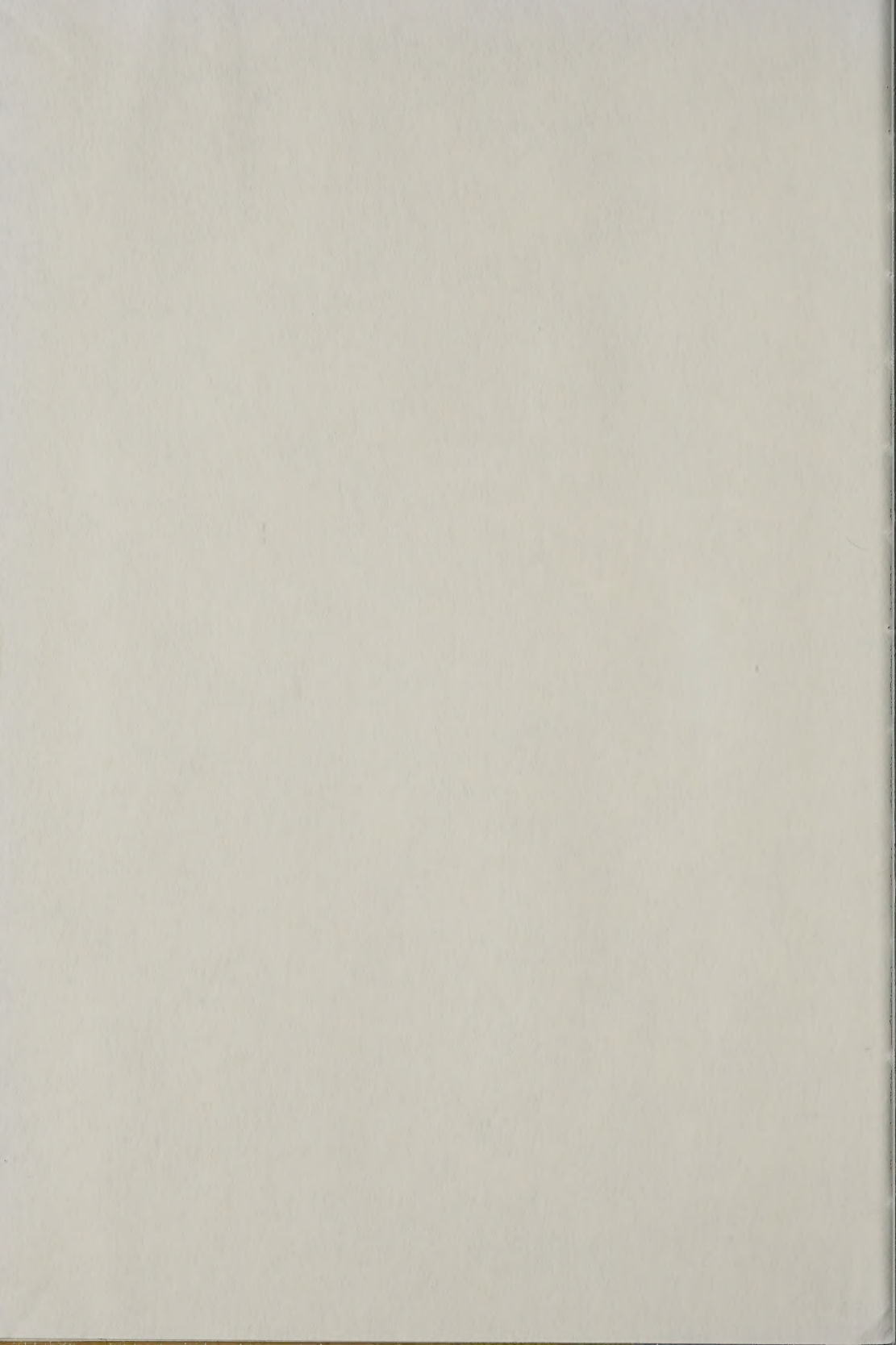
a dissenting vote. In the fall of 1949 the members made their pledges to the Building Finance Committee, headed by Guy Belt, and on July 16, 1950, the working drawings were approved by the congregation. The Board of Trustees signed a contract with Higgins Construction Company on July 24th, and on August 7th the work was begun under the direction of Charles Thurman, foreman.

Those who have worked on the building have shown an interest in it far beyond that represented by a mere job. All of their names cannot be mentioned, but our gratitude to them is never ending. Firms not mentioned in the foregoing text which have contributed to the building's beauty and efficiency are Van-Tine Sheet Metal Works, Bartlesville; Keener Electric Company, Bartlesville; Beecroft Decorating Company, Bartlesville; Livers Bronze Company, Kansas City, Missouri; Duff and Repp, Inc., Kansas City, Missouri; J. Theodore Cuthbertson, Inc., Philadelphia, Pennsylvania, and Tulsa Tile Service, Tulsa, Oklahoma. The beautiful line drawings on the cover are the work of James R. Wainner.









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